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&

GEMINIANI

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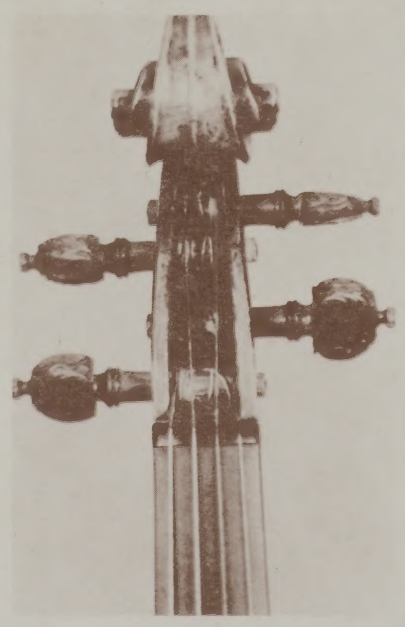
Heron-Allen
De Fidiculis Bibliographia
(1) # 247 - p. 155
Philpot, Stephen - c.1766
(2) #794 - p. 317 - 1751 - "The Art etc"
Geminiani
(3) Grores Dictionary of Music - 1739 "Rules etc"
Geminiani
born Lucca 1667
died Dublin 1762



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Rules

FOR

playing in a true Taste

ON THE

Violin German Flute Violoncello

AND

Harpſicord *particularly the* Thorough Baſs

Exemplifyd in a variety of Compoſitions on the Subjcts of English, Scotch and Irish Tunes

by

F. Geminiani

Opera VIII

c.1739

Printed with His Majesty's Royal Licence.

THE PREFACE.

THE Deſire I have of aſſiſting thoſe who would perform in a juſt Taſte on the *Violin*, *German-Flute*, *Violoncello* and *Harpſichord*, particularly the *Thorough Baſs*, has induced me to publiſh theſe Compoſitions, the Subject of which are ſuch *Engliſh*, *Scotch* and *Iriſh* Airs as are proper for the Purpoſe; being of Opinion that whoever has an Idea of an Air will execute any Compoſition thereon with the greater Eaſe and Pleaſure. Let none be ſtartled at ſeeing ſo many different Marks over the Notes, ſince without the help of ſuch Marks, no One can give Directions either to Sing or Play well. I might, indeed, have given a general Rule for playing any Compoſition in a good Taſte, by the means of theſe Marks; ſhewing their Properties and the Method of placing them, according to the Interval, Modulation, Movement, Intention, *&c.* but recollecting the ill returns which ſome have met with for having done too well, I content myſelf with explaining the Signification of ſome Marks which are ſeldom ſeen, as for Example; This / Mark ſignifies that the Note over which it is placed ſhould be ſwell'd; and this - that the Note over which it ſtands is to be played plain. This // Mark expreſſes a Beat; and the following ! a ſudden taking off the Bow from the String. To avoid Confuſion I have omitted the Mark to expreſs the Dimunition of Sound, which is done by coming gradually down from *Forte* to *Piano* with the ſame Bow; I have omitted alſo the Mark of the *Cloſe Shake*, which may be made on any Note whatſoever. As to the other Signs, which may be met with, it is needleſs to mention them, as they are univerſally known.

It is not requiſite to ſay much on the Article of the *German Flute* as what has been ſaid already concerning the *Violin* will ſerve for the Flute alſo, except the Article of the *Cloſe Shake*, which muſt only be made on long Notes. I muſt not however omit to obſerve that the Excellence of this Inſtrument conſiſts in the *Cantabile*, as that gives Time to regulate the Breath, and not in ſwift Movements where there are *Arpeggios* and *Jumping Notes*. Indeed thoſe who ſtudy with an Intent to pleaſe ſhould know the *Fort* and the *Feeble* of their Inſtrument, in order to avoid the Error of him, who laboured for a long While to be able to Sing, Play, and Dance three different Airs at once; and being preſented to LEWIS XIV for a wonderful Perſon, that Monarch after having ſeen his Performance, ſaid, *what this Man does may be very difficult, but is not pleaſing.*

Thoſe who play on the *Violoncello* will acquire a good Taſte, by practiſing the upper Part of theſe Compoſitions; by endeavouring to execute with Exactneſs whatever they find there written, and at the ſame Time being very careful to ſtop in Tune, for without this particular, all they can do will be to no Purpoſe. They muſt alſo take Care to draw a long Bow, otherwiſe the Sound will not come out of the Inſtrument.

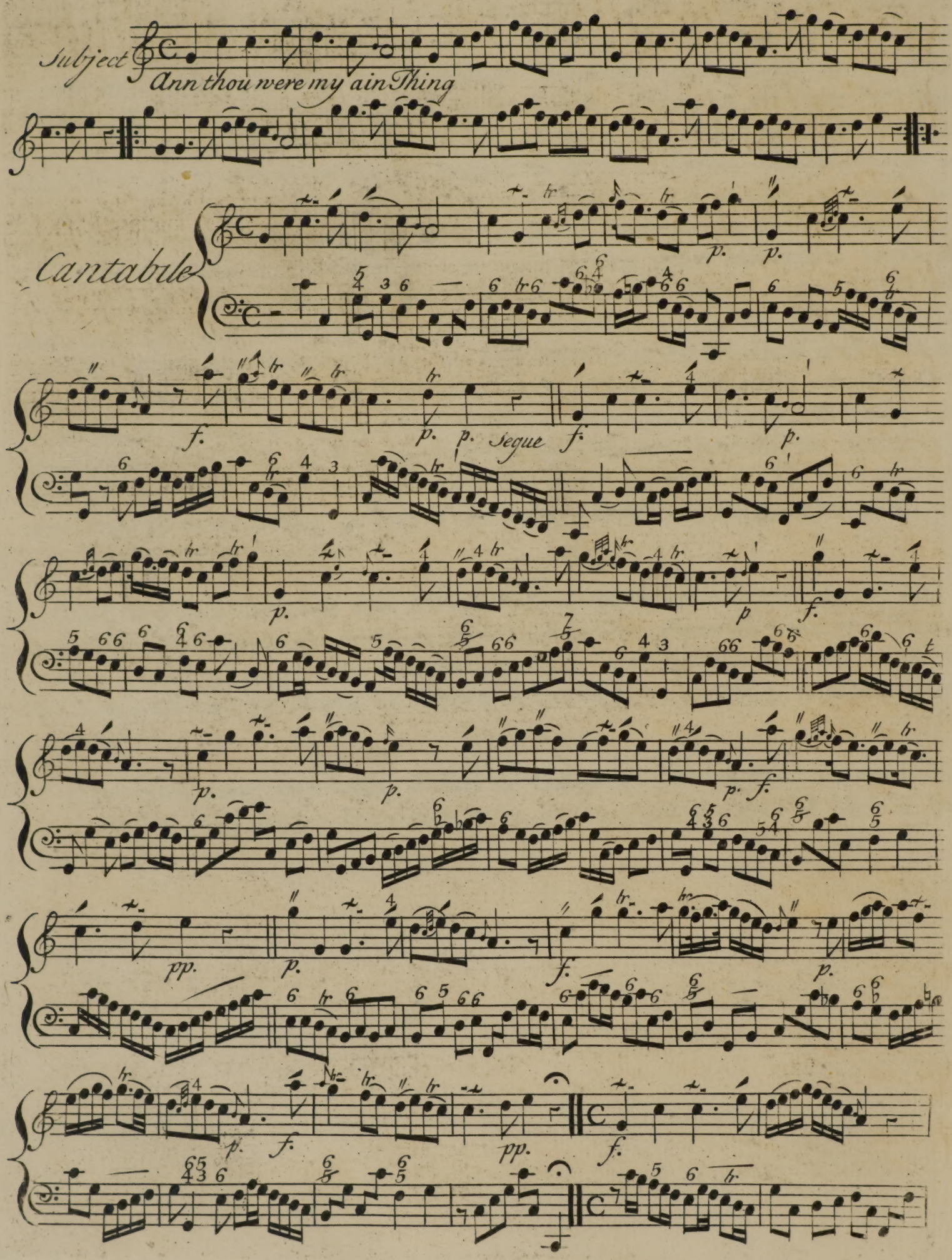
With

With Reſpect to the *Thorough Baſs* on the *Harpſichord*, it has been my particular Aim to obſerve a great variety of Harmony and Movements, which two Things are moſt agreeable to the Nature of that Inſtrument; and have given the following ſhort Rules, for the Uſe of thoſe who deſire to accompany in a good Taſte. They muſt be ſure to place the Chords between both Hands, in ſuch a Manner as to produce (by paſſing from one Chord to another) at once both an agreeable Harmony and Melody. Sometimes playing many Chords, and at other Times few, for our Delight ariſes from the Variety. Whenever the Upper Part ſtops, and the Baſs continues, He who accompanies muſt make ſome Melodious Variation on the ſame Harmony, in order to awaken the Imagination of the Performer, whether he Sings or Plays, and at the ſame Time to give Pleaſure to the Hearer. It is neceſſary to obſerve that when double Notes are found in the *Baſs*, the upper Notes are for the *Violoncello*, and the under Notes for the *Harpſichord*. In accompanying grave Movements, he ſhould make Uſe of the *Acciachature*, for theſe rightly placed, have a wonderful Effect; and now and then ſhould touch the ſeveral Notes of the Chord lightly one after another, to keep the Harmony alive. In ſwift Movements the Left Hand muſt ſtrike the plain Notes of the *Baſs*, and the Right the Chords, in ſuch a Manner as not to cauſe a Confuſion of Sounds, elſe it will be moſt prudent to leave out the Chords. Particular Care ſhould be taken to touch the Keys of the Inſtrument delicately, otherwiſe the Accompanyment of the *Drum* would be as grateful as that of the *Harpſichord*. He who accompanies ſhould by no means play the Part of the Perſon who Sings or Plays, unleſs with an Intention to inſtruct or affront him.

Thoſe who ſhall object that what has been ſaid, cannot be put in Practice, but by ſuch as underſtand Compoſition, are greatly miſtaken, for Experience ſhews the Contrary. To conclude, I muſt beg Leave to affirm that he who has no other Qualities than that of playing the Notes in Time, and placing the Figures, as well as he can, is but a wretched Accompanyer.

I ſhall think myſelf very happy, if theſe my Endeavours prove as uſeful and entertaining to the Publick, as I ſincerely intend them to be, having a juſt and grateful Senſe of their Indulgence.

Davia Rizzi



Volti subito

Allegro

p.

p.

f.

p. p.

All° moderato

p.

f

p.

f.

p.

p

f.

p.

f

p.p

for

Allegro

6 Subject *What shall I do to shew how much I love her* *Purcel*

Cantabile

pp. *pp.* *pp.*

segue *p* *p*

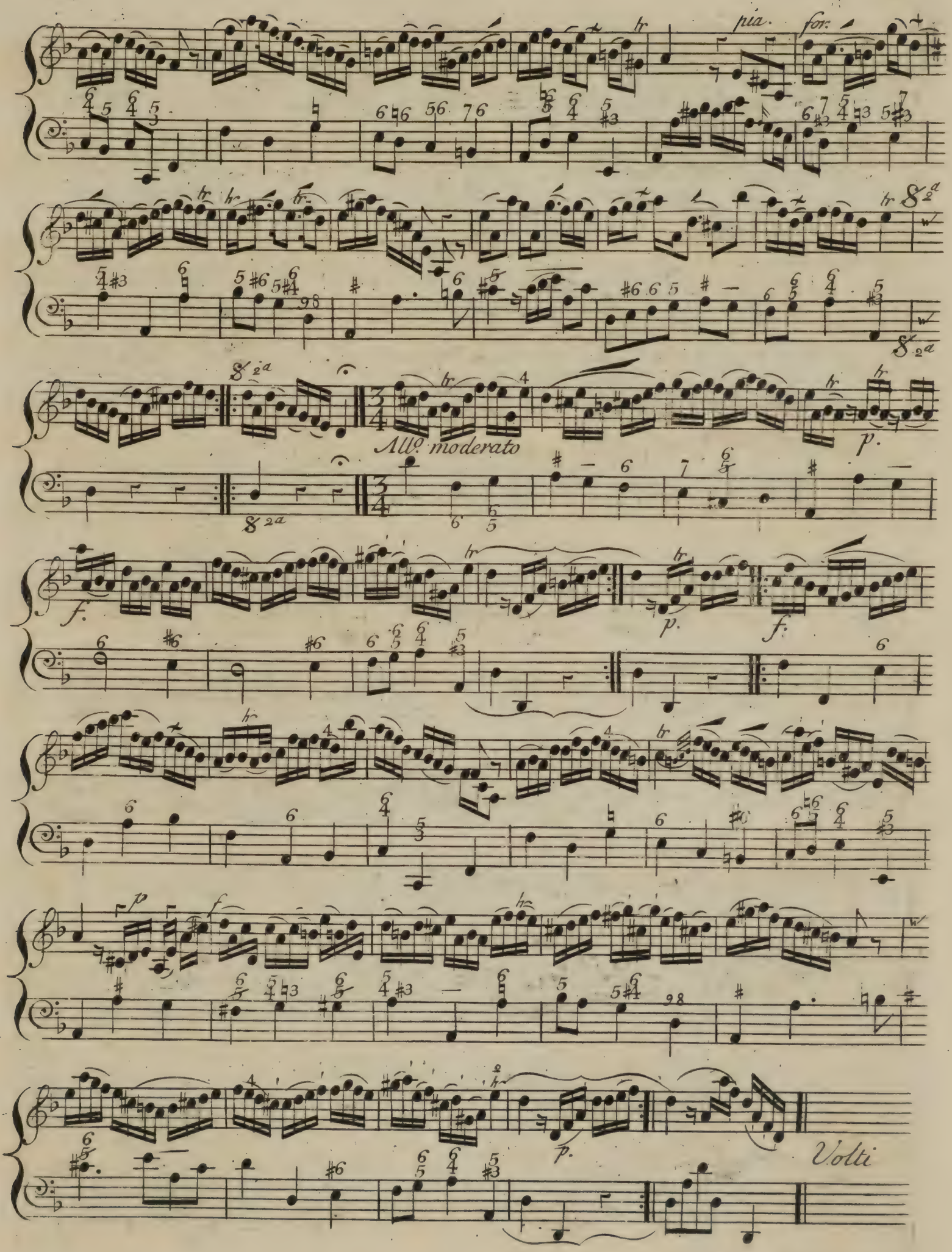
p.

Segue

Volti

All°. moderato

Affetuoso


pia.
for:
All.o moderato
p.
f.
p.
f.
p
f
p.
Volti

Allegro

8va

8va

pia.

f.

8va

8va

Affetuoso

pia.

Subject

An Irish Tune

Cantabile

pia.

for.

pia.

pia.

Segue Sub.

Andante

Allegro

p.

f.

Volti

Presto

Segue

Andante

Legato e sciolto

Presto

pia. *for.*

pia.

Subject

An English Tune

Cantab.

Tempo giusto

p.

p.

p.

Andante

Allegro assai

pia

for

Volti

All.o moderato

Andante

Cembalo solo

Tutti

Cemb. solo

Tutti

Fine.

Philips Sculpt.